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EDWARD AND MARIANNA
HERON-ALLEN.
JULY, MD.CCC.XCI.

41893.a.4

RCN London

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From The Violin Times. January 1894

THE WOOLHOUSE SALE.

After the expectations that had been raised concerning the collection of instruments formed by the late Mr. Woolhouse, we must confess to having felt very great disappointment on viewing them. Of the 24 instruments that he left, there are but three that can claim high rank in the world of fiddles, and not one of these three even is a perfect or fine example. The Joseph Guarnerius which was made in 1742 must have been in rough hands at some period of its existence, and from the appearance of the belly it must have been fractured more than once, the cracks being both numerous and serious. This is the Guarnerius that belonged to Purdey and Fendt, and many copies of it were made by the latter, but although he, like a fiddle maker of the present day (who shall be nameless), professed, by some new principle of his own, to reproduce the original not only in form but in tone, the result was, as might be expected, very indifferent. Mr. Woolhouse purchased this violin in 1865 for £110, and the price it brought at the sale was £270.

The Stradivari, which was made in 1720, is also in a worn and very dirty state, and it is curious to compare the price it has just realised with that which it brought when offered by public auction on the 22nd January, 1849. It was purchased by Mr. Woolhouse for £140, and it has now realised £620. It belonged to a Mr. Crane, an old amateur, and was sold with his other effects by order of his excutors. The increase in the prices paid affords much room for reflection and argument, but all the records of sales of instruments by Stradivari conclusively prove the ever-growing appreciation of his instruments, and the steady rise in price that has been taking place.

The Amati violin is dated 1676, and is a very good one. We understand that it cost its late owner £30. It was made by Nicolo Amati. The colour is a little pale, but the preservation and the style of the instrument are fine. This violin realised £170.

The viola by Girolamo Amati, lot 16, which belonged in turn to Dragonetti, Alsager (the founder of the Beethoven Quartett Society), and Henry Hill, the viola player, fetched £85. A violoncello by William Forster, fetched the phenomenal

m) of £61; but the price
nstrument realized—and
pplies to all—was due to
members of the late
must have been entirely
ciation that induced Mr.
nown music publisher, a
ate Mr. Woolhouse, to
did for the Stradivari.
struments of this collec-
comment, but it is very
the prices obtained for
le by the late Charles
as intimately acquainted
oolhouse, and for those
o was likewise on very
him. Still the prices
truments should not act
e workmen of the present
ink the instruments sold
claim to be remarkable
ork of our time. The
Fivaz we believe cost
15 each, and they now
f £6. The instruments
h we believe cost more,
f about the same.
interesting instruments
ging to the late Sir
other private owners,
oticeable was lot 36,
by Tononi of Venice,
Lot 26, made by the
only fetched £30, but it
nstrument. A Stradivari
worn and dirty-looking
); but why this should
his sum, and the Wool-
is difficult to say, as no
the violins warranted
price. Two violins by
realised £46 and £44
the beautiful violin by
still more beautiful one
fetched £20 and £25
s another inexplicable
dt violin and the Ford
ndividuality about them
illaume; and as far as
nape are concerned, the
te as fine as as any
been made. It also
of being a little older,
n this century. Nothing

seems to be known about Jacob Ford, and it must be due to this ignorance that a fiddle of such merit was allowed to be sold for the comparatively small sum it realised. In almost every respect it is quite the equal of many of the instruments made by the minor Italian makers, for which considerable sums are now being paid; but although the recognition for English work may be slow in coming, instruments by the English makers must, within the next few years, command very greatly enhanced prices. Already the beautiful violoncellos made by the Forster family are regaining something of their old position, although until we have a second Lindley using one as his solo instrument their merits will continue to be but grudgingly allowed.

A very beautiful violin by Girolamo Amati, the son of Nicolo, made in 1692, was in so perfect a state that it even possessed its original neck, and it seemed to attract but little attention, as it only fetched £130. As a tone fiddle its physique and condition were magnificent, and we fail to see why the Nicolo, lot 12, should have realised £170; but with the ignorant, when an instrument bears such a name as Amati, the Christian name of the maker and not the merit of the instrument, seems to determine its value. Could anything be more absurd?

Not one of the three Tourte bows in the sale was a perfect or remarkable specimen, and all were bought by members of the family.

Apropos of the little scene which took place between Mr. James Tubbs, the bowmaker, and Mr. Alfred Hill, when the bows belonging to the late Mr. Woolhouse were offered for sale, one unanswerable fact was overlooked. If the bows were made by him as he contended, and not by Mr. W. E. Hill, as whose work they were described in the catalogue, why was not his name upon them?

TRINITÀ DE' MONTI.

Edward Heron-Allen

ESTABLISHED 1794.

CATALOGUE OF A *VALUABLE COLLECTION* OF VIOLINS, VIOLAS, AND VIOLONCELLOS,

PROPERTIES OF THE LATE

W. S. B. WOOLHOUSE, Esq., F.R.A.S.;

THE LATE

Sir WILLIAM CUSINS,

Master of the Queen's Music;

AND OTHER PRIVATE PROPERTIES.

Sale the 6th December, at ten minutes past One precisely.

At the Rooms of PUTTICK & SIMPSON, 47, Leicester Square.

LONDON, 1893.

CATALOGUE

OF THE

VALUABLE COLLECTION

OF

Violins, Violas, Violoncellos, etc.

THE PROPERTIES OF THE LATE

W. S. B. WOOLHOUSE, Esq., F.R.A.S.,

THE LATE

SIR WILLIAM CUSINS,

Master of the Queen's Music;

AND OTHER PRIVATE PROPERTIES,

Including Choice Examples of the Works of—

Antonio Stradivari	Guiseppe Guarneri	W. Forster
Carlo Tononi	Camillo Camille	Girolamo Amati
G. & F. Grancino	Nicolo Amati	and other Masters.

BOWS AND CASES;

ALSO

TWO VALUABLE AUTOGRAPH SCORES,

BY MOZART AND SPOHR,

The whole of which are Guaranteed to the Purchaser.

Which will be Sold by Auction,

By Messrs.

PUTTICK AND SIMPSON

At Their Gallery,

47, Leicester Square, London, W.C.,

On Wednesday, December the 6th, 1893,

AT TEN MINUTES PAST ONE O'CLOCK PRECISELY.

May be Viewed two days prior and Morning of Sale.

The Morning.
7 December 1893

Interesting Sales.

The valuable collection of musical instruments brought together by the late Mr. W. S. B. Woolhouse was sold by Messrs. Puttick and Simpson, who at the same time offered a violin which formerly belonged to the late Sir W. Cusins. There was a good attendance, and the competition for the 68 lots was very keen. Two Strads by Antonio Stradivari were nice forms, but wanted a good deal of cleaning. The first submitted was dated 1720. Biddings began at £250, and finally the instrument was knocked down at £620 to Mr. George Augener. The second Strad opened with a bid of £100, and was knocked down to Mr. Kemp (Marshall and Snelgrove) for £200. A violin by Giuseppi Guarneri del Gesir, of Cremona, dated 1742, fetched £270, while another by Girolamo Amati, said to be exceedingly rare, was sold for £130. Sir W. Cusins' violin, by J. B. Vuillaume, found a purchaser at £44. When the bows were submitted a dispute arose as to their manufacture. Mr. James Tubbs said that four bows ascribed to W. E. Hill were made by himself at the special direction of Mr. Woolhouse. Three bows, by Tourte, realised £17, £11 10s., and £20 respectively. Bows made by James Tubbs brought £6, £5 10s., £3 3s., £10 10s., £4, and £2 8s. respectively. The sale closed with two lots of autographs. A Concerto for piano and orchestra in C minor, 3-4 time, full score, entirely in Mozart's writing, consisting of 74 pages, and dated 1786, made 101 guineas. An ottetto for violin, etc., consisting of 67 pages, and composed in 1814, by Louis Sphor, was sold for £15. At the Mart, Tokenhouse-yard, five lots, comprising a 120th part of an Adventurer's share in the New River Company realised £3,850, three lots, comprising a 120th part of a King's share realised £2,200, and two lots comprising a 196th part of a King's share realised £1,825.

CONDITIONS OF SALE.

I. The higheſt Bidder to be the Buyer; and if any diſpute ariſe between two or more Bidders, the Lot ſo diſputed to be immediately put up again and re-ſold.

II. No perſon to advance leſs than 1*s*; above Five Pounds, 2*s* 6*d*, and ſo on in proportion.

III. The Purchaſers to give their Names and Places of Abode, and to pay down 5*s* in the pound, if required, in Part Payment of the Purchaſe-money, in default of which the Lot or Lots ſo purchaſed ſhall be immediately put up again and re-ſold.

IV. Every Lot enumerated in this Catalogue is guaranteed by Meſſrs Puttick & Simpson. Miſdeſcription or breach of Warranty vouched in the manner provided by theſe Conditions entitles the Purchaſer to reſcind.

V. No Inſtrument ſhall be returned on account of cracks, or other defects as regards condition or repairs, but muſt be taken as viewed by the Purchaſer or his Agent

VI. The Lots to be taken away at the Purchaſer's expenſe and riſk within three days after the Sale, and the remainder of the Purchase-money to be abſolutely paid or otherwiſe ſettled for to the ſatisfaction of the Vendors on or before delivery; in default of which Meſſrs. Puttick & Simpson will not hold themselves reſponſible if the Lots be loſt, ſtolen, damaged, or deſtroyed, but they will be left at the ſole riſk of the Purchaſer. A charge of 1*s* per week will be made on all Lots left uncleared.

VII. Upon failure of complying with the above Conditions, the money depoſited in part payment ſhall be forfeited; and all Lots left uncleared, in conformity with theſe Conditions, may be re ſold by public or private Sale without further notice; and the Deficiency (if any) ariſing from ſuch re-ſale ſhall be made good by the Defaulters at this Sale, together with all charges attending the ſame. This Condition is without prejudice to the right of the Auctioneers to enforce the Contract made at this Sale, without ſuch re-ſale, if they think fit.

VIII. At any time within ſix days from the date of Sale, but not afterwards, a Purchaſer may tender to Meſſrs. PUTTICK & SIMPSON an objection in writing that the article ſold does not ſatiſfy the deſcription or Warranty (if any) given with it; and thereupon it ſhall be the duty of the Auctioneers to ſubmit the article for examination to Meſſrs. HILL & SONS, of New Bond Street, or Meſſrs. HART & SON, of Wardour Street, paying them their fee for ſuch examination on behalf of the Purchaſer.

IX. If a Purchaſer, who has made objection and ſubmitted an article to examination as provided by the laſt Condition, ſhould produce to Meſſrs. PUTTICK & SIMPSON within eight days from the date of Sale (but not afterwards) an opinion in writing ſigned by either of the firms therein mentioned or their authorized repreſentatives, to the effect that the article ſubmitted to them does not ſatisfy the deſcription in the Catalogue or any Warranty that ſhall have been given with it. Such Purchaser ſhall have the right to reſcind the Contract, and upon returning the article, to be repaid the Purchaſe-money, and re-imburſed the amount of the fee paid by him for ſuch examination and opinion as above-mentioned.

X. If a Purchaſer does not lodge an objection as provided by Clauſe 8 within the time therein limited, or having lodged ſuch objection within ſuch time ſhould not produce an opinion as provided by Clauſe 9 within the time therein ſtated, or if the opinion given is not to the effect that there has been a breach of Contract as regards deſcription or Warranty, then in all ſuch caſes the Purchaſer ſhall raiſe no further queſtion as to the article, but ſhall be taken to have accepted it as ſatisfying the Contract of Sale in all reſpects whatſoever, including deſcription and Warranty.

XI. The Purchaſer's rights and remedies in reſpect of any miſ-deſcription or breach of Warranty are confined to reſciſſion of the Contract under and ſubject to the Conditions herein ſpecified. He will in no caſe make any claim againſt Meſſrs. PUTTICK & SIMPSON or the Vendor for damages or compenſation of whatſoever nature or kind on the ground of miſ-deſcription, breach of Warranty, or any defect in the article purchaſed.

A Collection of Violins, etc.

THE PROPERTY OF THE LATE

W. S. B. WOOLHOUSE, ESQ., F.R.A.S.,

On WEDNESDAY, DEC. the 6th, 1893,

At Ten minutes past One o'clock precisely.

£7.10.	1	*A Violin, by Boullangier*
£6	2	*A Violin, by Fivaz*, 1875
£8	3	*An old German Violin*, labelled GUARNERIUS
£51	4	*A Viola, by Giovanni and Francesco Grancino*, of Milan

£21 5 *A Violin, by Bernard Simon Fendt*, dated 1832

£14 6 *A Viola, by Joseph Zangrandi*, dated 1799

£17 7 *An Italian Violoncello*, probably by CARLO TONONI, of Venice

£7.10. 8 *A Violin, by Charles Boullangier*, dated 1873

£13.10 9 *A Viola, by Bernard Simon Fendt*, of London, dated 1831

£61 10 *A Violoncello, by William Forster*, of London

£5 11 *A Violin, by Boullangier*

£170 12 *A Violin, by Nicolo Amati*, of Cremona, dated 1676

£270 13 *A Violin, by Guiseppe Guarneri del Gesù*, of Cremona, dated 1742

£650.14 *A Violin, by Antonio Stradivari*, of Cremona, dated 1720

15 *A Violin attributed to Guiſeppe Guarneri del Gesù*, of Cremona, and bearing a label to this effect, but poſsibly made by his cousin GUISEPPE, the son of Andrea

16 *A Viola, by Girolamo Amati*, (about 1700), the son of Nicolo

17 *A Violin, by Fivaz*, 1892

18 *A Violin, by Fivaz*, 1887

19 *A Viola, by Fivaz*, 1888

20 *A Violoncello, by Fivaz*, 1887

21 *A Violoncello, by David Tecchler*, of Rome

22 *A Violoncello, by Thomas Dodd*, of London

23 *A very good English Double-Bass*, made about 1840.

24 *A Violoncello, by Boullangier*

Other Properties.

£6. – 25 *A Violin, by Marquis de Lair,* of Mirecourt.

£30 26 *A Violin, by Carlo Tononi,* of Bologna, in perfect preservation

£65 27 *A Violoncello, by Giovanni Grancino,* of Milan, in 1703, with fitted club head case, and silver mounted Bow

£26 28 *A Violin, by Camillo Camille,* of Mantua

£34 29 *A Violin, by Lorenzo Storioni,* in case, with silver mounted Bow

£30 30 *A Violin, by Girolamo Amati,* the son of Nicolo. Violins by this maker are exceedingly rare, and additional interest is attached to this instrument by reason of its having remained in the present owner's family for upwards of 200 years

£4. 0. – 31 *A Violoncello,* made at Mittenwald about the year 1770

£32 32 *A Violin, by Pique,* with silver mounted Bow, in case

£46 33 *A Violin, by J. B. Vuillaume,* 1854, (No. 2077), in case, with Bow by PICCATE

£27 34 *A Violin, by Guiseppe Gagliano,* in case, with silver mounted Bow

£200 35 *A Violin, by Antonio Stradivari,* of Cremona

£70 36 *A Violin, by Carlo Tononi,* of Venice

£27 37 *A Double Baſs, by Vincenzo Panormo*

£19.10 38 *A Violin, by Pierre Silvestre*

£40 39 *A Viola, by Antonio and Girolamo Amati,* of Cremona

£25 40 *A Violin, by Jacob Ford*

£16.10 41 *A Violin, by Bernard Fendt,* with silver mounted Bow, in case

£18.- 42 *A Violin, by Mariani,* of Pesaro, about 1650, head old, but not original, with case

£44 43 *A Violin, by J. B. Vuillaume,* with case and 2 Bows

£22 43* Violoncello by Joseph Hill 1762

BOWS.

£17 44 *A Violoncello Bow, by Tourte,* silver mounted

£11.10. 45 *A ditto ditto*

£4.15 46 *A Violoncello Bow, by Dodd,* silver mounted

£6. 47 *A Violin Bow, by W. & H. Hill,* gold mounted

£5.10. 48 *A Violin Bow, by W. & H. Hill,* gold mounted

£3.3 49 *A Violin Bow, by J. Tubbs*

£10.10 50 *A Violin Bow, by J. Tubbs,* with old French gold mountings

£4 51 *A Violin Bow, by J. Tubbs,* silver mounted

£2.5. 52 *A Violin Bow, by W. & H. Hill,* silver mounted

53 *A Violin Bow, by J. Tubbs,* silver mounted

54 *A Violin Bow, by Tourte,* silver mounted

55 *A Violin Bow, by Weichold,* silver mounted

56 *A ditto ditto*

57 *A Viola Bow, by Hill,* silver mounted

58 *A Viola Bow, by J. Tubbs,* silver mounted

59 *A Viola Bow, by William Tubbs*

60 *A Viola Bow, by William Tubbs*

61 *A Violin Bow, by Dodd,* ivory mounted

62 *A pair of double baſs Bows*

63 *A mahogany bow Box*

64 *A ditto*

65 *A ditto*

66 *A Violoncello Bow, by Dodd,* silver mounted, gold tip

AUTOGRAPHS.

67 *W. A. Mozart,* CONCERTO FOR PIANOFORTE AND ORCHESTRA, in C Minor, $\frac{3}{4}$ time, FULL SCORE, entirely in Mozart's own writing, small folio, oblong, 74 pages. No. 491 in Köchel's Catalogue of Mozart's Works, composed in 1786.

Printed scores have been published by André, Richault, and latterly by Steingraeber (Hanover), and by Breitkopf and Haertel in their complete edition of Mozart's Works. Both the last named editions have been revised from this Autograph which has been in the possession of the present owner since 1856.

This Concerto was played at the Philharmonic Society's Mozart Centenary Concert in March, 1892

68 *Louis Spohr*, OTTETTO FOR VIOLIN, TWO VIOLAS, CELLO, BASS, CLARIONET, AND TWO HORNS, OP. 32, composed in 1814, and signed by Spohr. Small folio, oblong, 67 pages.

The third movement consists of Variations on G. F. Handel's "Harmonious Blacksmith."

This Autograph, which was presented by the Composer to the well-known Organist at Hamburg J. F. Schwencke, has from him passed into the possession of the present owner.

END OF SALE.

CATALOGUE

OF A

VALUABLE COLLECTION

OF

Ancient

MUSICAL INSTRUMENTS

THE PROPERTY OF A LADY.

Which will be Sold by Auction,

BY MESSRS.

PUTTICK AND SIMPSON

Literary and Fine Art Auctioneers,

At Their Gallery,

47, LEICESTER SQUARE, LONDON, W.C.,

On Wednesday, December the 6th, 1893,

AT THREE O'CLOCK.

May be Viewed two days prior and Morning of Sale.

CONDITIONS OF SALE.

I. The highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so disputed to be immediately put up again and re-sold.

II. No person to advance less than 1*s*; above Five Pounds, 2*s* 6*d* and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s* in the pound, if required, in Part Payment of the Purchase-money; in default of which the Lot or Lots so purchased shall be immediately put up again and re-sold

IV. The Lots to be taken away at the Buyer's Expense and Risk within three days after Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Vendors, on or before delivery; in default of which Messrs. PUTTICK AND SIMPSON will not hold themselves responsible, if the Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser. A charge of 1*s* per week will be made on all Lots left uncleared.

V. The Lots are sold with all faults and errors of description. Messrs. PUTTICK AND SIMPSON do not guarantee the authenticity of any Instrument ascribed to any particular maker.

VI. Upon failure of complying with the above Conditions, the money deposited in part payment shall be forfeited; and all Lots left uncleared, in conformity with these Conditions, may be resold by public or private Sale without further notice; and the Deficiency (if any) arising from such re sale shall be made good by the Defaulters at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneers to enforce the contract made at this Sale, without such re-sale, if they think fit

*** No Lots can be delivered at the time of Sale.

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their obedient Servants,

PUTTICK & SIMPSON.

Auction Rooms for the sale of
Literary Property, Music and Works of Art,
47, LEICESTER SQUARE, LONDON, W C.

Collections Catalogued, Arranged, and Valued for the Probate or Legacy Duty, or for Public or Private Sale.

Small consignments received and inserted in occasional Sales, with property of a kindred description, thus giving the same advantages to the owner of a few lots as to the possessor of a large collection.

ESTABLISHED 1794.

CATALOGUE

OF A VALUABLE COLLECTION OF

Ancient Musical Instruments.

On WEDNESDAY, DEC. the 6th, 1893,

At THREE o'clock.

1 *A Dancing Master's Kit*, (Pochette). in original box on which is painted a subject of domestic life and "The Dog's Polka" composed by Clausenius, unique, North German, 17th Century

2 *A Syrinæ or Panflute*, Italian, 18th Century, richly decorated

3 *A Tambourine*, Spanish, lacquered, 18th Century

4 *A large Dulcimer*, mahogany

5 *A small ditto*

6 *An Orphyca*, (portable Spinet) epoch Louis XVI., French, very scarce

7 *A Mandoline*, Italian, inlaid, 17th Century

8 *An Epinette de Vosges*, French, 18th Century

9 *A Hunting Horn*, signed, French

10 *An Ophicleide*, signed, French

11 *A Dulcimer*, carved gilt legs, 17th Century

12 *A Bassoon*, German, 1780

13 *A Dulcimer*, richly decorated in original painted box, Italian, Louis XIV.

14 *A Melophon*, French make, standing upright

15 *A Harp*, Mexican shape

16 *A Hurdy Gurdy*, old English, 2 barrels

17 *A set of 3 Trombones*, signed, historical inscription

18 *A small Koto*, Japanese

19 *A large ditto*

20 *A Pandora*, 18th Century

21 *A Pandora*, inlaid, Italian, 17th Century

22 *A Mandola*, signed and dated

23 *A Guitarre*, beautifully made and inlaid, 17th Century

24 *A Walking Stick Flute*

25 *A Brass Violin*

26 *A Serpent*, German

27 *A pair of Kettle-Drums*, Prussian, 17th Century

28 *A Lady's Work Table*, including Piano, Empire period, very rare

29 *A Trumpet*, brass ornamented, with chased heads of Angels, etc., 17th Century

30 *An Organ* (portable), 16th Century, inlaid, on the front a remarkably fine painting of St. Cecilia

31 *A Melodion*, signed by the inventor, very rare

32 *A Violoncello* of copper

33 *A Dulcimer*, in painted box

34 *A Spinet*, Italian, 17th Century, painted cover

35 *A Lady's Work Table*, including Piano, Empire period

36 *A Cordophon*, Germany, 17th Century

37 *An Alalon Sarangue*, Arabian

38 *A Bassoon*, 17th Century

39 *A Fiddle*, Arabian

40 *A Harp*, signed Deis, Munich, Empire period

41 *A pair of Trumpets*, with inscription

42 *A Psaltery*, 16th Century, rare

43 *A Rim of a Drum*, bearing Coat of Arms of Archbishop of Cologne

44 *A Banjo*

45 *A Hurdy Gurdy*

46 *A Bugle Keyhorn*

47 *A Pandora*, Italian, carved wood

48 *A Harp*, by Cousineau, Paris, Louis XVI.

49 *A Bird Organ*, dated inside and signed

50 *A Melophon*, French, signed

51 *A Lyre Harp*, French, Empire period

52 *A Serpent*, Italian

53 *A Bagpipe*, Normandy, 17th Century

54 *A Cithern*, signed and dated, 16th Century, rare

55 *A Hungarian Flute*, rare

56 *A ditto* (Prag.)

57 *A Psaltery*, beautifully inlaid, carved head of Angel, unusual size, 16th Century, German

58 *A Spinet*, Italian, 17th Century, painted

59 *A Mandoline*, in box, Italian, 16th Century

60 *A ditto*

61 *Four Flutes*

62 *Three ditto*

63 *A Horn*, German

64 *Musical Glaſses* (invented by Franklin, exceedingly rare, Louis XVI.), the glasses are master-pieces of glass blowing

65 *A Drum*, used under Frederick the Great

66 *A Dital or Irish Harp*, in excellent order, in case

67 *An Ancient Harp Lyre*

68 *An Antique Pianoforte, by Adam Berger*, Londini, Fecit, 1779, in good preservation, 3 stops, inlaid mahogany case

69 *A Fine Tone Spanish Guitar, by Toze do Rgce,* 1768

70 *An Old Inlaid Chinese Kioto,* thirteen strings

71 *A Rosewood Indian Violin*

END OF SALE.

G. WITT, Printer, Earl's Court, Leicester Square, London.